

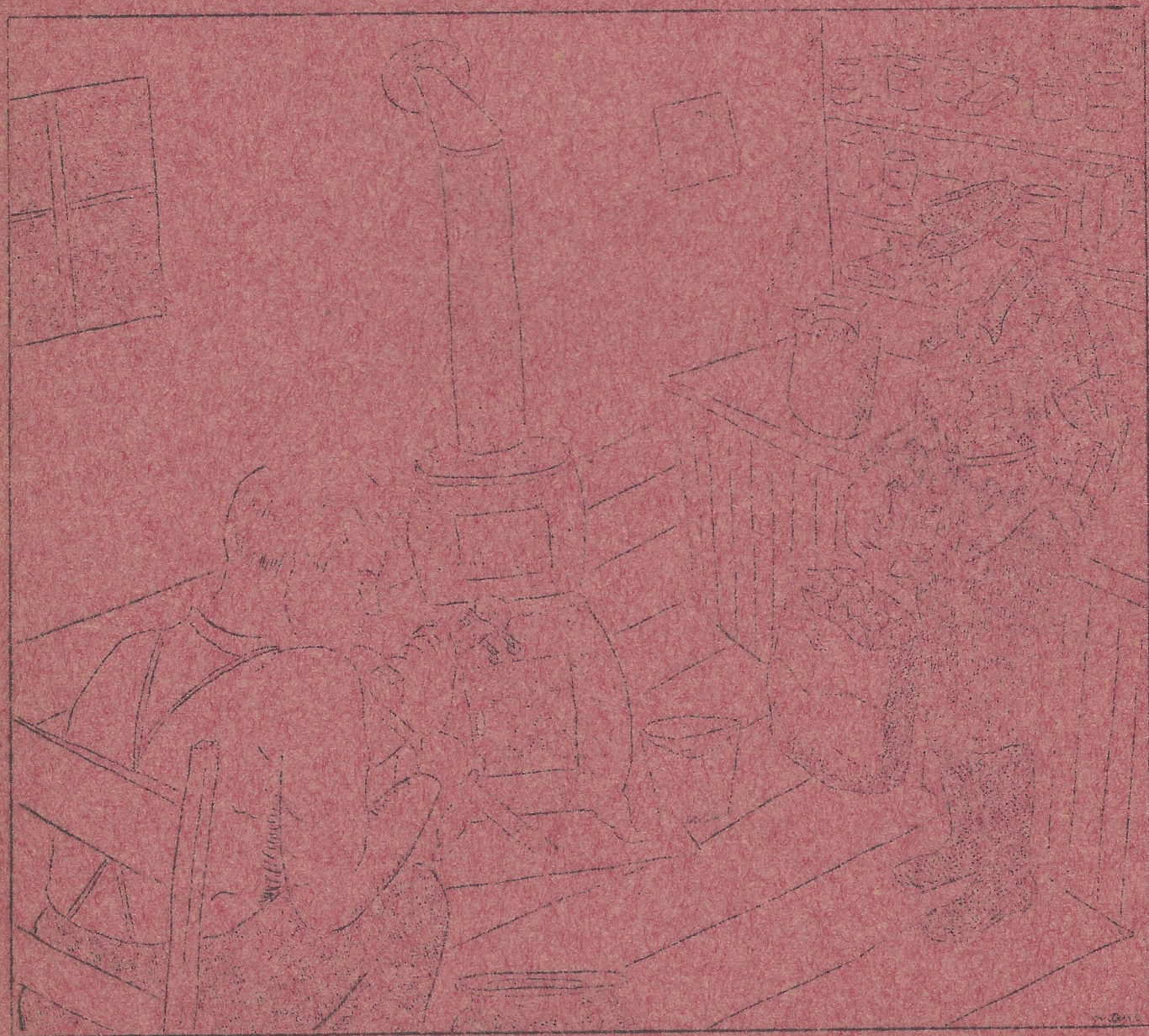
PRIMEVAL

A MAGAZINE of AMERICAN FOLKLORE

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PROMENADE

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"The purpose of the American Square-Dance Group is to make available those rich stores of native dance, music, drama and general Americana which together comprise American folk culture; to conduct such activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."

Constitution of the A S D G.

STAFF

Margot Mayo, Editor
assisted by
Stuart Jamieson
Judy Altstadt
Goldie Aaronson

As a rule we stick strictly to folk themes in Promenade, feeling that each must do his own thinking and choosing outside of the field of folklore. But that very term, "knowledge of the people", means that we can't live on tiny isolated islands of thought. If we are interested in folk lore, then we must be as interested in current happenings as we are in events of 300 years ago.

As an American and a veteran (I wear my discharge pin with pride in the knowledge that I served, even in a small way, in the armed forces of my country in this war against a deadly enemy) I protest vigorously against the signs of that enemy's stranglehold in my native land. Prejudices, as strong today as yesterday, are a weapon of that enemy, fascism, and we've sacrificed a great deal to help conquer it in other lands.

I always wonder just a bit at those who maintain that the study of folklore will, in itself, help cure the evils of the world. I do not believe that all's right with the world as long as a few individuals have learned some ancient ballads and folk dances.

Two recent incidents have caused me to wonder, just a little, if we are really finished with this war. I passed a group of small boys who

were busily engaged in pommeling another youngster. Finally this little boy screamed, "Why are you hitting me? I ain't no Jew!!" No need for further comment there.

And on top of this sickening incident comes the story of the assault on Ben Zemach and three of his friends down in Greenwich Village. Mr. Zemach claims that the assailants beat him up and called him many vile anti-semitic names. I wasn't there--I don't know. But I do know Ben Zemach and I see no reason to doubt his word.

Mr Zemach is a dancer, a choreographer and an outstanding figure in Jewish cultural life in America. I studied "modern" dancing under his tutelage, and in turn had the honor of teaching folklore in his New York studio. But I do not protest the assault on him just because he happens to be my friend. Neither of these two incidents is important in itself. But they are of great importance in showing a trend in these United States.

We Americans are proud that this is the land of the free; that our country is the "beacon of democracy". It seems high time that we, as citizens of this country, decide what we are going to do about the principles for which our nation stands.

Margot

WIND THE CLOCK

Collected by Donald and Stuart Jamieson in Big Moose, N. Y.
(Called by Earl W. Covey)

FORMATION: Square Set

MUSIC: "Stuart's Tune" in Vol. IV, No. VII

INTRODUCTION: Honors all,

CALLS: A) All hands up and all hands round.

- 1) First couple out to the right and circle four
- 2) Wind the clock
- 3) Add two more
- 4) Wind it tight
- 5) Add on two
- 6) Wind it up once more, that'll do.

CHORUS: Allemande left, grand right and left all the way around.
Swing your partner when you meet.

DESCRIPTION: Honor your partners, then you corners.

- A) All join hands, and holding them high, slide all the way around the circle.
- 1) The first couple circles once with the second couple.
- 2) The first gent lets go of his corner's hand (All the others continue to hold hands throughout the figure.) and ducks under his own right, and his partner's left hand. ~~on the right, he ducks beneath the second couple's upraised arms.~~ He goes to the right again and forms the circle of four again.
- 3) The first gent drops his corner's hand again as the third couple joins the circle.
- 4) The active gent repeats Call #2, this time ducking under the arms of the third couple also.
- 5) The fourth couple is added onto the circle.
- 6) Repeat Call #4, ducking through the fourth couple too and form a circle of eight

CHORUS: Walk around the left hand lady, holding left hands. Face partners, give right hands and walk past, giving left hands to the next; and so on all the way around the set.
Hold partners in regular swing position, gent holding ladies right hand in his left, (as in a waltz, with the lady slightly more to the gent's side) turn around each other with a fast step, pivoting on the right foot, and pushing with the left.

Repeat for each couple.

FOLK DANCE FORUM

The folk dance course at City Center started off with a bang-up "sample" party for specially invited guests on Jan. 5th. Leaders of ethnic groups which will appear during the course to teach authentic folk songs as well as dances were present in their native costumes.

Dr Elizabeth Burchenal, so well known for her books on national dances, gave an interesting speech and Dr Augustus Zanzig, the genial gent of folk song, led the audience in community singing. Margot called a "Running Set" for the audience to dance.

Miss Lola Rom, on whose shoulders rests the responsibility for this course, is certainly to be congratulated. New York has been in need of just such stimulation in the folk field for many a year!

Let us hope that there will be more of these courses, and that the ethnic groups will be inspired to gather and learn more dances. Some of the groups have been discouraged since the Folk Festival Council departed this life, and have more or less dropped out of activities. Maybe now the groups will start having "open houses" again and thing'll pick up here in New York.

THE COURSE BEGINS

On Sat. evening, Jan. 19th, the course proper began with the American Square Dance Group presenting dances from different sections of the United States.

Susan Feed, the popular young ballad-singing star of Cafe Society Uptown, was guest of honor. She sang some charming American folk songs, accompanying herself on the zither, and then led the audience in a couple of songs. Her presence added just the right touch of color to the evening, and we don't mean her red hair! We certainly

appreciated her joining us that evening, for she's a very busy gal and had to rush over between shows at the Cafe. We hope she'll share many more such evenings with us, and that next time there will be more time for her singing.

Assmund Goytil taught Norwegian dances on Jan. 20th, and Margot returned to review the dances she taught the week before. That is the system that has been adopted, so that the subscribers will be assured of obtaining material. The schedule for the course follows:

- Feb. 2- Scottish Evening...
Jean Watters, leader
- Feb. 9- Finnish Evening...
Aino Vare, leader
- Feb. 16- French Evening...
Jeanine Dawson, leader
- Feb. 23- Italian Evening...
Belle Mengrone, leader
- March 2- Armenian Evening...
Mary Eretsian, leader
- March 9- Review of all dances.

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DYER-BENNET will give a midnight concert in Town Hall on March 2. The concert is for the benefit of Camp Wo-Chi-Ca's Parent's Association and begins at 11.15 pm. Tickets may be obtained at Town Hall.

EDITH ALLAIRE will participate in the "International Programs" series at Times Hall on Feb. 23. The program begins at 8.30.

BLOW THE CANDLES OUT

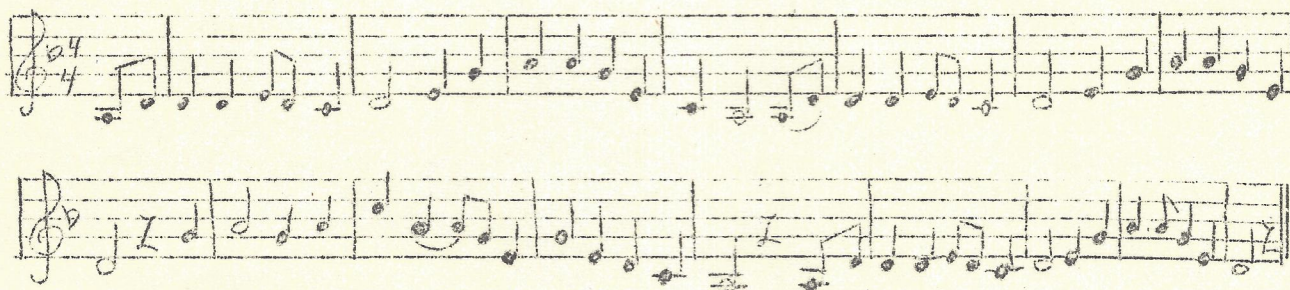
This song was collected by "Topsey" Crumpley Nell, who learned it from her Granny. "Topsey" comes from Mississippi, and Granny has lived there for many years. But Granny originally came from Kentucky.

When I was apprentice in London I went to see my dear
The candles were all burning, the moon shone bright and clear.
I knocked on her window to ease her of her pain
She rose and let me in and she barred the doors again.

I like your well behavior and thus I often say,
I cannot rest contented while you are far away.
The roads they are so muddy we cannot gang about
Come roll me in your arms, love, and blow the candles out.

Your father and your mother in yonder room doth lie,
A-hugging one another, so why not you and I?
A-hugging one another, without a fear or doubt,
Come roll me in your arms, love, and blow the candles out.

And if you prove successful, love, pray name it after me,
Keep it neat and kiss it sweet and dap it on your knee.
When my three years are over, my time it will be out,
Then I will double my indebted love by blowing the candles out.



TO GRANNY

by "Topsey" Crumpley Nell

The new house did not have a number, but I knew it was on West Chestnut, and I also knew that no-one would build a house like my Pop, and that I would recognize it. The taxi driver drove until I said, "There it is".

It was almost dark, windy and unsettled. The sheetmetal rattled over the cellar entrance. We opened the door and went toward the light in the basement, temporary living quarters. Mom was reading by lamplight, and Granny roasting herself by the fire.

After supper came family gossip and Granny's story of the day. It seems that on her 94th birthday on Oct. 9, 1945, Uncle Owen came over with the family and a box of "Copenhagen" snuff. Granny had, in her day, done well by the snuff box and tobacco can, and so it did not occur to her that ill effects could come from a "little pinch" of snuff. A little she took, and a little later she hollered for Stevit to come put her to bed. She was drunk -- at her age--yihooooo.
(continued on next page)

Radio

The experience was still fresh in her mind, so she giggled and ad-libbed considerably when telling the story, but nobody minded, especially me.

The day Pop and I planted the shrubs, Granny came out in her slat bonnet and a bathrobe which she claimed was the warmest thing she owned (even though she has a trunk full of shawls, sweaters and jackets). She stood there, leaning on her tiny cane for support against the wind, and talking louder than was necessary. She told us just to plant the shrubs, and Pop kept saying, "What?" until she got so aggravated that she stomped off down the little path past the barn to the privie. Poppa watched her all the way, and laughingly said he was hard of hearing.

They have to keep a close watch on Granny or she'll overwork herself, just as she's done all her life. She'll run out of the house with a bucket to pump water, or she'll sneak out to the barn and feed the goats an extra helping of grain and a bale of hay. She's alone all day long, and even though Pop gives her the word, she still does pretty much as she pleases.

I found her upstairs one day, rummaging through the old picture box, and each picture she came to brought back memories. More pictures and more funny stories, some songs and general family history. With a little coaxing, she sang with me "Blow the Candles Out"... even though there was a man in the audience!

Soon Mom gave the call for supper and we went downstairs. Granny says to me, "Go 'long, sister, sos I kin fall on ye."

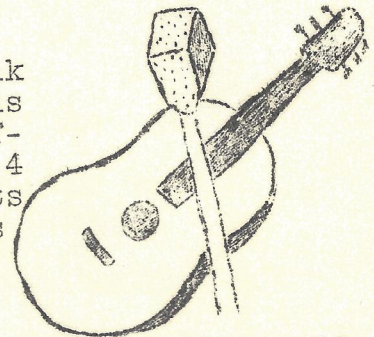
Granny deserves a whole book, but right now this is all we can give her, besides our love.



Harry McKinlay is an ex-GI who threatens to nudge Burl Ives out of his more-or-less undisputed place as "Top" singer in the folk field. McKinlay, who incidentally is sponsored by John and Lucy Allison, sang American folk ballads on the WNYC folk music program on Jan. 4. He sings with musicianship and sincerity, and seems to have a nice sense of humor. We understand he's good to look at, too. With a little more experience and proper publicity, Harry will go places in the folk field.

The WNEW Folk Music Festivals every Sunday afternoon from 4 to 4:30 presents such favorites as Tom Glazer; Josef Marais and Miranda

(currently appearing at the "Village Vanguard") with their songs of the South African Veld; Oscar Brand and his guitar; Josh White--and his guitar; and our own Peter Seegar and his five-string banjo. The studio audience takes part in these programs by joining in the songs. Tickets may be obtained by writing WNEW.



The folk music series over WNYC every Friday night at 8:30 has included programs by Josef Marais, John and Lucy Allison, Richard Dyer-Bennet, Frank Warner, and others in informative song recitals of time-honored ballads and ditties. Elaine Lambert Lewis is the emcee for the series.

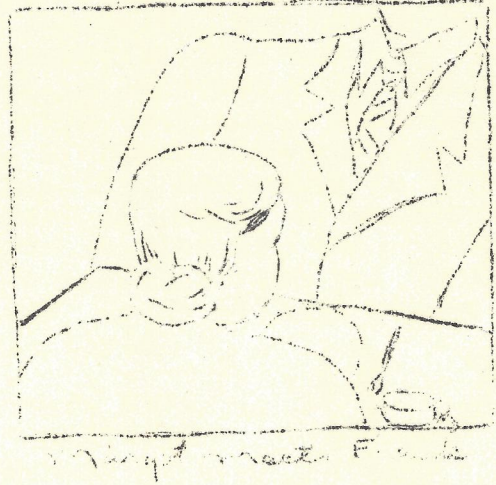
Edith Allaire sings folk songs from "An Old Ballad Book" each Saturday afternoon from 5:30- 5:45 on WNYC. Send in your requests for your favorite songs and she will sing'em.

Tom Glazer has a regular Sunday morning program over WJZ at 8:15!

MEET THE PEOPLE? YES!

Some folks are just "naturals", whose good humor and sincerity shine forth like a light-house on a clear night. Maybe, though, in speaking of Frank Warner, one should compare him to the Empire State Building, rather than to a little old light-house!

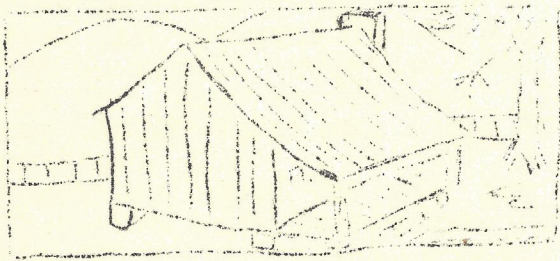
Several years ago, we heard of this chap, Frank Warner, folk-singer, ballad collector and banjo-picker, and decided immediately that we wanted to know him. Well, it takes a global war to keep the American Square-Dance Group from tracking down folk enthusiasts. But when we had tucked away that piece of white paper with those welcome words, "Honorable Discharge", we set out on a search to locate that searcher-after-ballads, Frank Warner. We picked out the Warner in the telephone book whose name seemed to spell "folk-song", and luckily for us it was the right Warner. He invited us to lunch, and describing him-



self so we could recognize him, he mentioned the fact that he is pretty tall. He wasn't kidding!

Frank is one of those affable guys who can put you at ease and in a few minutes you feel as if you'd known him all your life. He has just enough accent left to warm the heart of this expatriate of the old Southland, and his love of the folksongs and the people who sing them, is so genuine that the first thing we knew we were comparing songs and sorta singing at each other between mouthfuls.

Perfectly willing to discuss anything that has any connection with Americana, he was a little hesitant about discussing himself. But just ask him about his family! After much probing, the following facts came to light. He was born in Selma, Alabama, but grew up in North Carolina and attended Duke University. He and his wife Anne, have traveled around the countryside in a dearly-loved station wagon, and have, with the aid of a recording machine, recorded a collection of hundreds of native American folksongs. And, if you've ever attempted an expedition of that nature, you'll know what a job it is. It requires a genuine feeling for people, an understanding of life in the rural regions, and a willingness to put up with various inconveniences. Evidently both Frank and Anne have these qualities. We have to wait a while to determine how many of these qualities the two young'uns have inherited.

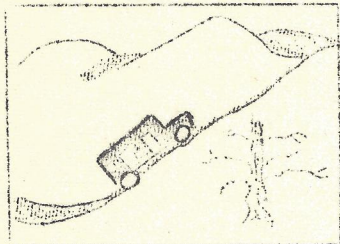


The Warners traded in the station wagon for the first child, but the recording machine and the collector's-itch still remain, despite the advent of the two-month old second son. And it's obvious that the songs have been treasured in the Warner family, for Frank sat in the lobby of the restaurant and sang for us, even though the waiters were putting the chairs on the tables and preparing to close up shop. His voice, even though sotto-voce, was vibrant and friendly, and we're willing to bet our last greenback dollar that he can sing a lusty ballad or a worksong and it won't sound like a lullabye!

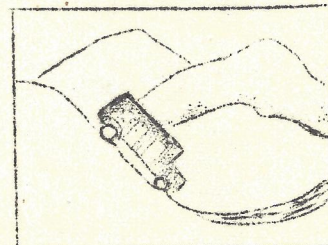
Frank plays a peculiar home-made banjo, made from a keg hoop and other ingenious materials. Hit shore hain't no five-string banjer, but we reckon he can pick a good tune effen he wants.

Fortunate in his profession, Frank enjoys his job, and, as a national YMCA official working with railroad men, he has the opportunity of combining his work and his hobby. The work takes him on frequent jaunts around the country, and his hobby prompts him to sing and discuss songs with every chance acquaintance. Thus he is constantly picking up variations, fragments to be pieced together as they're collected, and new songs to be preserved and sung later. So, his collection of songs and friends grows, and at the same time he is stimulating in folks all over the country, an interest in our native folk lore.

As a matter of fact, there is an increasing demand for Frank as an interpreter of American folksongs, and as a lecturer on music and it's history. But, instead of just lecturing, Frank sings. He gets a terrific kick out of it, for he feels, in a sense, a crusader helping to awaken in his fellow citizens a pride and love of the lore we have inherited from the many peoples who built our nation.



A press notice describes Frank as being "big, burly and extremely affable -he takes to folks easily and they take to him." Well, here is one folk who took to him! And not only because he has the "right feeling for folk people" but since, in the eloquent language of the American Square-Dance Group, he is a swell guy, and one we're proud to know. So, sunbonnets and Stetsons off to Frank Warner and to Anne (on account of how we have a feeling that she is much more important than has been indicated in this sketch!)



FolkLore Publications

THE FOLK DANCER - Published monthly by the Community Folk Dance Center; Edited by Michael Herman. \$1.50 yearly

Carries news of the folk dance groups around New York, reviews of books, concerts, records etc. One foreign folk dance, with music and instructions, is in each issue. Lists folk dance events.

Address: P.O. 201, Flushing, L.I., N.Y.

ROSIN THE BOW - Published and edited monthly by Rod LaFarge. \$1.50 yearly

A newcomer to the publication field, "Rosin the Bow" will carry a Dance Directory, corrected monthly, of New York City and North New Jersey. It will contain lists of books, recordings, etc. and feature dances of various nationalities each month.

Address: LaFarge, 115 St. Haledon, N.J.

NEW YORK FOLKLORE QUARTERLY - Published for the New York Folklore Society: Edited by Louis C. Jones. \$1.50 yearly

Contains articles about New York folklore, customs and games. One department is devoted to folklore notes and news from New York City.

Address: 124 Roberts Pl., Ithaca, N.Y.

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Watch for the FRANK WARNER record album "Songs of the Hudson Valley", soon to be released by Disc Records. Frank is musically assisted by Pete Seeger and Butch and Bess Hawes.

DYER BENNET IN TOWN Hall

New York was treated to a very fine concert by Richard Dyer-Bennet at Town Hall on Dec. 29th. Mr Dyer-Bennet showed his scholarly musicianship right from the start, when he walked out onto a bare, cold stage and, unaccompanied by any instrument, transformed Town Hall into the court of a 15th Century castle, by singing the "Song for the Victory of the Battle of Agincourt".

The program was varied, ranging from popular American and English folk songs such as "Old Joe Clark" and "John Peel", to songs of the ancient minstrels and troubadours. There were also French, Swedish, Irish and Scottish folk songs and an A. E. Housman poem set to music by Tom Glazer.



Mr Dyer-Bennet proved himself a scholar of folk and traditional music in his manner of presentation and in his magnificent guitar accompaniments. That he is a serious musician was demonstrated by his choice of songs. It has, unfortunately, become the habit of certain well-known singers in the folk field to present only popular and sure-fire folk songs. The very lovely Elizabethan song, "Fain Would I Wed a Fair Young Maid", with the harpsichord-like accompaniment; Ben Jonson's "Have You Seen But a Whyte Lillie Grow?", composed by an anonymous and long-forgotten composer; the charming Irish folk songs and the Swedish

shepherd's song, sung in Swedish, and making use of whistling to lend atmosphere; are songs which can not be placed in the same category as "Blue-Tailed Fly" and "The Foggy, Foggy Dew".

Mr Dyer-Bennet deserves a vote of thanks for bestowing on folk music the beauty and dignity which is its right and at the same time retaining the humor which is inherent in folklore.

Stuart Jamieson

ASDGossip

Roll call in the ASDG showed a more perfect attendance than at any time since the early days of the war, with Stuart Jamieson and the Pollack twins out of service, and Trucky Deane, Forrest Watchel Eddie Orloff and Alan Swartz home on furlough. Rita Fishzohn, Maizie Gussakoff, Avis Oxhandler and Marilyn Greenberg were in during college vacations. And recently, Jerry Edelstein, Ruby Selden and Murray Stern returned from the army. Gene Levitt should be home any day now, despite the series of snafus that have delayed his return.

Esther Wendy has returned after two years of designing clothes in Hollywood. Bob Tunick is back to stay, for after a short period in New York, he'll be discharged from the Navy.

The ASDG said goodbye to another boy, Howie Shulman, and the Friday night before he left to become Pvt Shulman the group devoted its rehearsal evening to dancing his favorite dances.

Hanny, with Charlotte and little Ruth Esther, will be home soon. Oh boy, what a "Running Set" we will have!

Michael Herman, with the Ruptured Duck gleaming on his blouse, dropped in to see us and we're happy to welcome him home. Incidentally, Mrs Herman did a fine job of keeping the Community Folk Dance Center going while he was in service!

